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de (p. 66, l. 1, and *passim*); *accommodant* (p. 95, l. 14); *au besoin* (p. 91, l. 2); *coiffure* (p. 73, l. 17); *commettre* (p. 69, l. 22); *pour le coup* (p. 41, l. 11); (*riche*) *en diable* (p. 69, l. 11); *épreuve* (p. 104, l. 11); *fier* (p. 65, l. 18, and *passim*); *fin,-e* (p. 13, l. 2); *à la fois* (p. 14, l. 6); *il s'en fut à ses affaires* (p. 78, l. 31); *habits* (p. 73, l. 25); *intéressant* (p. 83, l. 8); *jadis* (p. 109, l. 13); *au petit jour* (p. 104, l. 10); *à mesure que* (p. 58, l. 13); *nez* (p. 69, l. 12, and *passim*); *coûter les yeux de la tête* (p. 68, l. 29); *en pieds* (p. 8, l. 25); *à part* (p. 67, l. 15); *pouvoir* as a noun (p. 95, l. 1, and *passim*); *à tout propos* (p. 72, l. 25); *pourvu que* (p. 95, l. 22); *quelque peu* (p. 65, l. 1); *quittance* (p. 95, l. 18); *récompense* (p. 6, l. 29); *repousser* (p. 85, l. 28); *rudement* (p. 86, l. 30); *se sauver* (p. 63, l. 9); *sein* (p. 105, l. 25); *souhaiter* (p. 18, l. 3); *soi* (p. 100, l. 19); *soit que* (p. 101, l. 6); *ta ta ta* (p. 22, l. 15); *tout en* (p. 74, l. 18); *vigner* (p. 105, l. 30); *v'là* (p. 65, l. 11); *vit*, pres. indicative of *vivre*, and *vit*, past definite of *voir*, should be indicated in the vocabulary (cf. *vit*, p. 5, l. 27; p. 73, l. 7, and *passim*).

The play on the word *misère* (p. 92, ll. 16, 17) is unexplained. Finally, as the editor has devoted a note to the expression *de guerre las* (p. 27, l. 6), he might have called the attention of the reader to the curious agreement of *las* with the subject of the following verb. It is the only example I remember having seen of the modernization of the old form *de guerre lasse*.

These slight imperfections are not of a nature to impair the usefulness of the book and will not prevent it from becoming popular with teachers and pupils.

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ENGLISH SYNTAX.

Zur Geschichte der altenglischen Präpositionen 'mid' und 'wið,' mit Berücksichtigung ihrer beiderseitigen Beziehung. Von ERLA HITTLE. [Anglistische Forschungen, hrsg. von Johannes Hoops, Heft 2.] Heidelberg, Carl Winter, 1901. Pp. vii + 184.

The two OE. prepositions *mid* and *wið* were in their original functions fundamentally different,

yet in the course of their history they exhibit such changes in use and meaning as to be interchangeable in a large number of cases. A study of one, then, would naturally bring out much to throw light on the use of the other, and it was, therefore, highly desirable, indeed necessary, to consider the history of the two together. In the introduction the author dwells upon the fact that the first impulse to these extensive changes did not originate with the prepositions themselves. These, being in their origin adverbs, served at first more precisely to explain the verbal idea. Consequently the employment of this or that preposition depended in reality on the idea contained in the verb. Excellently illustrated is this explanatory force of the adverb-preposition in the OE. verb *mengan*, which is used both with *mid* and *wið*. The use of the 'directional', translocal *wið* here was due to the point of view of the actual conjoining, bringing together, of the ingredients to be combined or mixed. If, however, the idea in the speaker's mind was that of the condition of being combined, mixed, then the associative *mid* was likely to be used, this, therefore, originating probably with the past participle which expresses the resultant condition. The aim of the author in the present work is to offer an exhaustive historical study of the two prepositions, to trace the stages in which *wið* replaced *mid* and the process by which it came to be the general expression of association.

The purely local sense, which must be the fundamental one, cf. Greek *μετά*, no longer exists in OE. and can only be accepted as a 'Vorstufe.' In Gothic it occurs once in: *gam at marein Galeilaie miþ tweihnaim markom Daikapaulaios*, Mc. 7, 31 (Heyne's ed.). In Homer the preposition *μετά* is used predominantly with personal objects and mostly in the plural. So regularly in the Germanic languages, cf. ON. *hesta beztr ðykkir hann með Hreiðgotum*, and OS. *mid them lindium leng libbien mosti*. This use of *mid* = Latin *apud*, *penes*, is highly developed in OE., serving often simply to designate locality, e. g., *ic wæs mid Hunum* and *mid Hreð Gotum* . . . and *mid Burgundum ðær ic beag geðeah*. Here the locality idea is brought out clearly by the following *ðær*, in the land of the Burgundians. In *Phænix* 23, *ne stancelifu heah hlifoð swa her mid us*, the designation of locality is made more precise by the addition of the adverb of place *her*. Very

rare is the distributive use as in: *sic ælmihtig . . . drihten dema mid unc twiht*. The fundamental meaning of *mid* was 'between', 'among'; hence it could only be used with singular nouns after the original sense had faded. The meaning *intra*, *apud* was narrowed to *penes*, which permitted more easily the development of the idea of association. The starting point probably was verbs of dwelling, remaining, resting and the like. In the use with a plurality of persons to designate a locality there exists the idea of community, a being together, e. g., *Orosius*, 18, 13, *he wæs mid ðæm fyrstum mannnum on ðæm lande, næfde he ðeah ma ðonne twentig hryðera* = 'he was among the first, one of the first, with the first.' Compare further, *Higelac Hreðling* *ðær at ham wunað, selfa mid gesiðum sæwealle neah*, where the associative idea is prominent. The fundamental meaning of locality has become entirely secondary in its associative use, where, through the connecting link 'coexistence in one place', the idea of being together, united, combined comes into the foreground. Here the associative relation in the condition of rest is first taken up (I), in the subdivisions of union of co-ordinated concepts (*mid*, 'together with, simul cum'), e. g., *Chron.* 1053, *he sæt mid ðæm cyninge æt gereorde*; the union of a concept with a subordinate (*mid* = *mit*), as, a general and the army, e. g. *Byrht.*, 51 *ðæt her stynt unforceuð eorl mid his werode*; and transferred use: *Ælfr.* I, 32, *he us forgið ðæt we mid him beon yrfenuman and efenhlytan his wuldres*; II, associative relation with verbs denoting ordinary activity pp. 21-34; III, associative relation in activities of a reciprocal or mutual nature, e. g. with the verbs *spræcan*, *geðeaht habban*, *spellian*, *smeagan*, *rædan*, *findan*, *sibbe habban*, *liegan*, *men-gan*, *hæman*, *blandan*, *flitan*, *winnan*, *gefeohtan*, &c. Under II, if the concepts that are united stand to one another in the relation of subordination, as the leader and the army, the king and his people, parents and children, the idea, while fundamentally associative, is no longer purely so; it tends more and more toward the modal, as: *Chron.* 1097, *ferde Eadgar, æðeling mid fierde on Italie*. Much more clearly does the modal idea appear where the subordinate word is qualified by an adjective, e. g. *Chron.* 1073, *ham gewende mid*

ealre his fyrðe, or *Orosius* 236, 9, *farende mid ealre his firde wið Romeward*. With verbs of fighting *mid* means 'on the side of' as, *Orosius*, 140, 28, *se consul mid Romanum gefeaht wið Sabinam*, where the parallel-associative force of *mid* as opposed to the reciprocal-associative *wið* is clearly brought out. Such verbs as *drincan*, *sittan*, *fedan* where the reciprocal idea is entirely absent always take *mid*. In verbs of speaking the directional idea is fundamental and hence *wið* is here the original preposition. The use of *mid* (as in *se ðe mid hine spræc*, *Bede*, 130, 13) probably originated in such expressions as *spræce habban*, *geðeaht habban wið* > *mid*, where the associative idea could easily assert itself in the speaker's consciousness by analogy with other combinations with *habban* (III, p. 35). As the author brings out pp. 42-43, and stated above, the associative-modal easily develops out of the purely associative. A further step toward the modal is made by the connection of persons with objects, characteristics, or abstract concepts, which they have with them or that characterize them (p. 46), e. g. *sum sceal mid hearpan æt his hlafordes fotum sittan*, *Manna Wyrde*, 80, and *he frean gesið . . . faran mid mægenwundrum mongum to ðinge*, *Crist*, 925. Where *mid* designates the circumstances, under which the activity of the subject takes place, by which it, in a transferred sense, is accompanied, the effect is a two-fold one, according as it is an expression of the subject itself, or entirely independent of the activity of the subject. In the latter case the associative element is stronger. The accompanying outer circumstance may be help, support, grace, blessing, permission, advice, will, &c., e. g. *wolde gewinnan ðis land mid Rodbeardes eorles fultume*, *Chron.* 1089. Entirely modal, however, is often the use where the accompanying circumstance is an expression of the subject, the meaning not infrequently being determined by the nature of the verb. In *come se stranga winter mid forste* and *mid snawe eallan ungeweredon*, *Chron.*, 1046, the idea is associative-modal, but the modal is pronounced; in *mihte faran mid his besum full goldes ungedered* the modal is clearer still, while in *he bemænde mid woþe*, where *mid woþe* shows the intensity, and indeed the manner of the action of the verb, the use is purely modal.

We may pass by the pages devoted to the purely modal, pp. 53-62, taken up under the nouns occurring with *mid*.

As in the case of transition from the associative to the modal, so in the instrumental to the modal the causal agency is largely the added attribute, which modifies and determines the kind and manner of the action. One point may here be noted: influence of the verb again. Certain verbs may easily introduce the modal idea, others the instrumental, as verbs of adorning, equipping, &c., the instrumental idea being strong or weak, according to the intimacy of the connection between the qualifying attribute and the verbal action. So in: *to lædan modigne stedan mid gyldenum græðum gefrætrowde* the idea is modal-instrumental. In *gehælan ða wunde urra seylda, mid strangelicum lœcedome, gif he ne mæg wið liðum* the instrumental idea lies in the contrasted *strangelicum* and *liðum*. If we omit the last clause the use of *mid* is purely instrumental. The transition from the associative to the instrumental the author illustrates by the sentence: *elles hit (scip) gelent mid ðy streame . . . sceal fleotan mid ðy streame*—the ship moves with the stream, but it also moves forward by means of the motion of the stream. 37 pages are given to material illustrative of the purely instrumental use, the examples being given under 41 verb-groups. Noteworthy is the use of *mid* with the passive. Here other prepositions have frequently replaced the instrumental *mid*, as *men beoð ðurh synna swa forworhte, Wulfstan*, 95, 17. Particularly when the means or agency designated is a person is *mid* replaced by *ðurh*, whereas, if the means is non-personal *mid* is much more common. In *to fela manna wyrð . . . mid ðyllican wrencan ðurh deofol forlæred* the means with *mid* and personal agency with *ðurh* are clearly distinguished.

The fundamental meaning of *wið* was translocal, in the sense of mere direction from one point to a second—‘to, up to, toward.’ The glosses translate by Latin *contra*, *adversus*, *secus*, *juxta*, *pone*, *circum*, and *circiter*. Its use with three cases is not parallel in any other Germanic language, for in Gothic *wipra* is used only with the accusative, ON. *við*, *viðr*, with the dative and the accusative, as also OHG. *widar* and OS. *unwið*, while

OFries. *with* is used with the accusative and possibly the genitive.

The author takes up the oldest use, that of direction in space: I, with verbs of motion, where the use of *wið* with the genitive serves to indicate the attainment of the aim or goal; II, with verbs of sensuous perception; III, with verbs meaning to lie, stretch along,—the verb *liegan*; IV, with expressions of grasping, seizing. In verbs of hastening, striving, &c., there is added an intellectual moment to the sensuous view-point of motion. These verbs, therefore, form a transitional step to those verbs, which only ideally, metaphorically, express direction (I, p. 108). In *gefor . . . mid firde wið Pencentes, Italia fole . . . Orosius*, 160, 27, *wið* stands on the boundary line of its development to the means of expressing the adversative relation. The idea of hostility here lies in part in *wið* and partly in *mid firde*. Later *wið* alone becomes sufficient. Psychologically the combination of *wið* and *liegan* is explained (III, p. 116) in this way that the concept of direction has its root in the point of view of the thinking subject, who sees something lying and follows it from point to point with his eyes, and in so doing involuntarily transfers the motion to the object itself. For example, *Orosius* 18, 26, *eal ðat his* (i. e. of Norway) *man aðer oððe ettan oððe erian mæg, ðæt lið wið ða sæ* = stretches along the sea. Under B is considered the transferred translocal use, direction in the idea (pp. 118-133). The transition from the purely translocal is easy. It has just been noted in connection with the verb *liegan*, and the author develops the point more fully under IV, how *wið* may come to be used with verbs in which the directional idea is not expressed in the action, but may lie in the consciousness of the acting subject. The illustrative material is grouped under the following heads: I, expressions of address, where it is to be noted that *wið* is often replaced by *to*; II, verbs expressing a certain action or relation to some one; III, verbs meaning to direct one's thoughts on something; IV, expressions indicative of a certain mental attitude, conduct toward.

In the following category C, *wið* is considered in its use to designate the direction in reciprocal relations. The close relation is evident. In the first the idea is that of direction from one point to

another—single direction. In this case it is a reciprocal one, direction from two starting points, so as to speak, to the same point—the direction is double. The transition is easy, but by it *wið* assumes a wider function. In its older use it is, however, being somewhat limited by being occasionally replaced by other prepositions, to for instance with *spræcan*. The directional idea is at the basis in such expressions as: ‘to fight with, have intercourse with, have dealings with, mingle with, and meet with.’ The nature of these words brought it about that *wið* came to combine the two factors of the action into a reciprocal relation. Not until the verbs themselves changed their meaning in such a way that in this reciprocal relation the associative element came prominently into the foreground did the directional idea disappear in the preposition also. Two points are to be noted here: verbs like *licgan*, *forlicgan* *gemen-gan* and *hæman* use *wið* and *mid* without any difference in meaning; these expressions have then undoubtedly had some influence in transferring *wið* to relations where the reciprocal idea was entirely absent; secondly, the development of the instrumental use of *wið* instead of *mid* through such verbs as *lysan*, *gyldan* and other verbs for barter, exchange, &c., (cf. pp. 86 and 143). The author has noted *Wulfstan’s* preference for *ongean*, *togeanes* with such verbs as *feohtan* and *winnan*, and the increasing use of the dative after *wið* with these verbs, probably under the influence of *ongean*. But he has not, as I think, stressed sufficiently the influence that *ongean*, *togeanes* had on the development of meaning in *wið* by assuming the adversative function that *wið* early developed, an influence that certainly facilitated and hastened the development of the associative use of *wið* out of the other reciprocal and intralocal uses. The intralocal use is highly important for the change to the associative. In *wið*, ‘opposite, gegenüber’, the idea is still that of direction (for direction does not imply motion also). Now if the object that is ‘opposite’ is distant the directional idea is preserved. If, however, the object is in the immediate neighborhood of the first object opposite to which it is, then the concept of being situated opposite easily passes over into that of proximity and that into co-existence in place, association (p. 154). If *wið* is used with personal

objects to designate place then its use coincides with that of *mid*, e. g., *ane sweorde merce gemærde wið Denum*, *Chron.* 1050. Finally *wið* then becomes associative. Only in part associative is its use in: *se wonna hrefn (sceall) . . . earne secgan hu him æt æte speow, ðenden he wið wulf wæl reafode*—the raven and the wolf do not plunder together, but each for himself (against the other then). In *Judith*, 260, *næs ðeah eorla nam, þe ðone wiggend aweccan dorste oððe gecunnian, hu ðone cumbolwigan wið þa halgan mægð hæfde geworden* (in his dealing with her), the idea is more associative. Purely associative is the use *Blick. Hom.* 21, 13, *ðis leoht we habbað wið nytum gemæne* (strengthened by *gemæne*). And so *wið* coincides with *mid*. Finally as to the modal and the instrumental: *Wið* here is very rare, modal in e. g. *Ælfric* 1, 434. The instrumental use of *wið* occurs only once in OE.: *Læcedomas wið ðon ðe monnes ðæt uferre hrif sie gefylled wið yfelre wætan*, *Leb.* II, Tab. 27. On pp. 161–165 are discussed the temporal use of *wið*, and its later replacement by *towards*, *wið* as postposition and adverb.

The above review has attempted to bring out the main points in the author’s treatise on the prepositions *mid* and *wið*. The investigation has been conducted with painstaking care, the varying uses of the two prepositions, as they have developed in the course of their history, to the finest shades of difference in meaning have received their proper consideration, and the whole has been presented in a clear and scholarly manner. One might be tempted to say that the illustrative material is at places a little too bulky, as pages 68–90 on instrumental *mid* and here and there under the reciprocal use of *wið*. In his conclusion on p. 167 the author summarizes briefly ME. conditions based on a (partial) examination of representative works. As early as the middle of the ME. period the disappearance of *mid* is complete in the North. In the East Midland dialect its occurrence is rare about 1200, Orm has one example, &c. In *King Horn* (1250) of the Southeast, however, *mid* and *wið* both occur in the same meaning. In Kent *mid* remains as late as 1340. The author’s investigation is intended to cover only the OE. period. An investigation of the (early) ME. period would undoubtedly bring

out much of interest in the history of the two prepositions. Especially should the development of such prepositions as *to*, *for*, *ongean*, *towards*, *by*, *near*, *at*, *gemong* (*onmong*) *ðurh*, in their relation to *mid* and *wið* here be taken into account. As the preposition of direction *wið* was in OE. often replaced by *to*, *toward*, *on*, *ongean*, *of*, *from*, *for*, &c. In ME. *wið* has yielded entirely to these prepositions in such use (p. 171). Thus the function of direction was lost in *wið*, but in proportion as this was lost that of association developed. This the author summarizes, pp. 171-178. In the course of time certain functions of *mid* were assumed by '*among*, *through*,' &c. The associative function in *wið* became stronger than that in *mid*, the instrumental use of *mid* was strong and highly developed, but here *mid* yielded in the end to other competitors, *by*, *by means of*, *through*. The influence of certain verb constructions is also to be noted, pp. 173-175, and the increase of *wið*-verbs in reciprocal-associative relations by loans, as ON. *gríðian* (*gríð*) *wið*, *flitan wið*, French *accordian*, *part*, *dispense*, &c. On pp. 179-182 is appended a list of verbs arranged in eight tables, showing the use of prepositions in OE. and the ME. equivalents.

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OLD FRENCH LITERATURE.

Aucassin et Nicolette, texte critique accompagné de paradigmes et d'un lexique, par HERMANN SUCHIER. Cinquième édition partiellement refondue, traduite en français par Albert Counson. Paderborn, Schoeningh, 1903. Pour la France, J. Gamber à Paris.

Among recent publications the new edition of Suchier's *Aucassin et Nicolette* calls for especial mention. No other Old French text has received, and none better merits, such detailed study from leading scholars. Prof. Suchier has in each new edition given progressively fuller play to his broad scholarship and has also adopted the best suggestions of his reviewers, so that the book now furnishes a model which is almost without a flaw. The most radical change in the fifth edition is that the introductory material and notes have

been translated into French by Albert Counson, and the glossary has the French definitions by the side of the German. Thus the new French edition called for by Gaston Paris in 1901 is supplied in the most satisfactory way. The reprinted text is rendered more attractive by the omission of the asterisks which formerly drew attention to manuscript readings relegated to foot-notes. A list of alterations from the text of the fourth edition is given on p. 56 (for the sake of completeness add 12, 6, where *si* is changed to *se* to accord with the manuscript; to the two errata noted on p. 132 add: p. 52, for 16, 18, read 14, 18). On p. 48 the editor offers his defence for having changed the text of the last line in six stanzas so that all last lines now have the same assonance-vowel. He recognizes the correctness paleographically of Schulze's reading (1, 2) *ueil antif*, and it is to be regretted that he did not give it a place in the text; the note, p. 132, indicates that he was not disinclined to adopt it. A new introduction happily replaces the four prefatory remarks of the preceding edition, the notes have been materially improved and extended, and the glossary has undergone such slight modifications as the changes in the text demand. In sum, the new edition of the *chanteable*, which constitutes the central gem of Old French literature, is marked by gain in attractiveness of form and accuracy of treatment.

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PHONETICS.

The Elements of Experimental Phonetics, by EDWARD WHEELER SCRIPTURE, of Yale University, with three hundred and forty-eight illustrations and twenty-six plates. New York, Ch. Scribner's Sons; London, Edward Arnold, 1902. 8vo., 627 pp.

The volume before us is one of the most important of the *Yale Bicentennial Publications*. Indeed, in view of its bulk and solidity, it merits well another name than that of *Elements*.

The work is divided into four Parts: Part First